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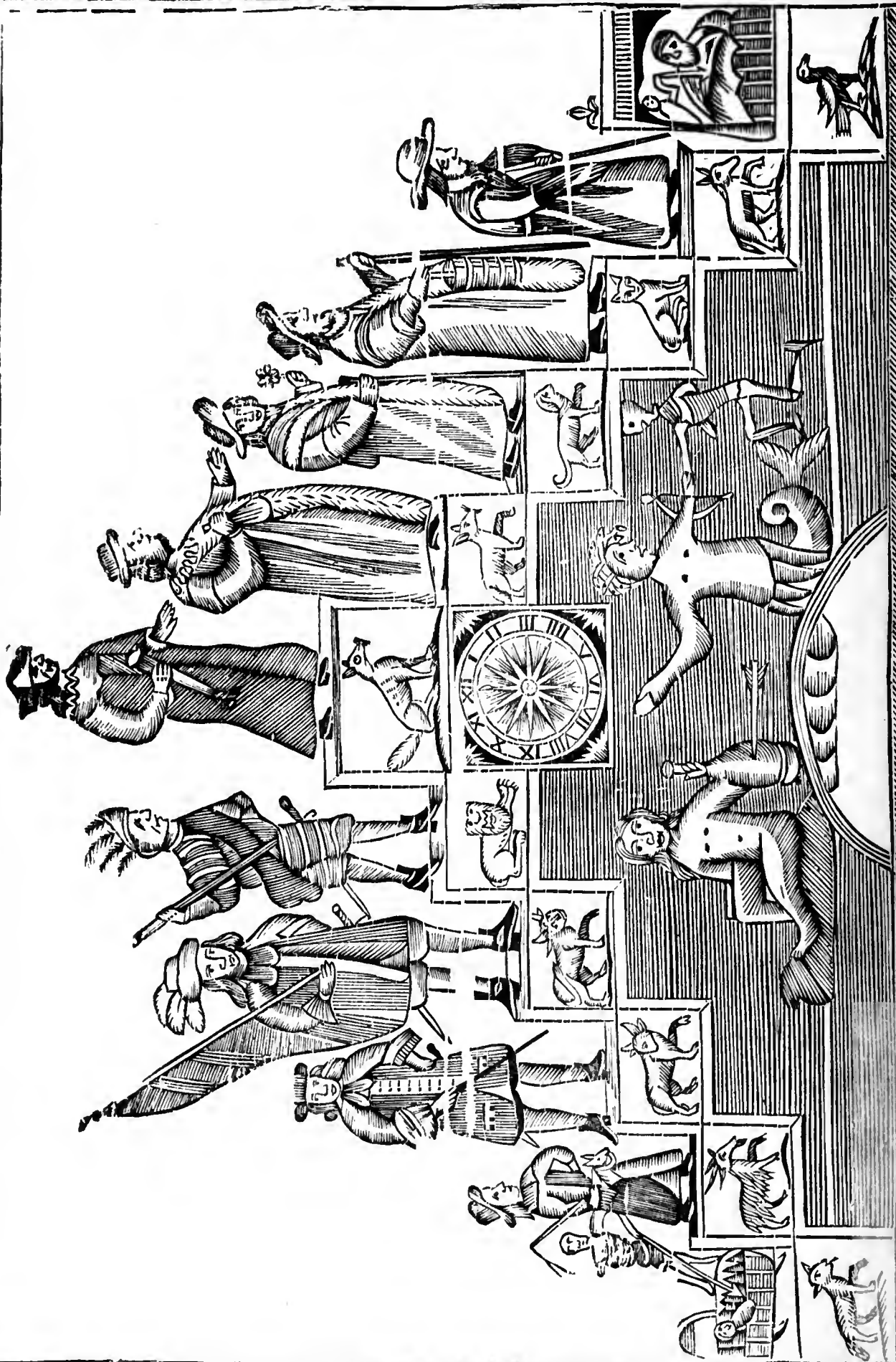
William Alvord

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276

SPECIMENS
OF
Early Wood Engraving:

BEING
Impressions of Wood-cuts
IN THE
POSSESSION of the *PUBLISHER*.



Newcastle-upon-Tyne :
WILLIAM DODD, No. 5, BIGG MARKET.

1862.

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Only 100 Copies printed.



INTRODUCTION.



IN bringing this Collection of Impressions from Old Wood Cuts before the public, it appears desirable to supply some account of their history, so far as may be ascertained. They were probably first gathered together by *John White of Newcastle*, for many are observed on the broadsides, ballads, and other works of a similar kind, printed and published by him. He was a citizen of *York*, and came here in 1708, where he established himself as a printer. Apart from commencing the *Courant* newspaper in 1711, he printed and sold to chapmen and the public a large variety of "small books, ballads and songs" Many of the blocks, however, are of an earlier date than the time when he lived, for amongst them is the original cut which appeared on the title page of the first known edition of *Robin Hood's Garland*, published in 1670; a *fac-simile* of which is given in "*Douce's Illustrations of Shakspeare*," and also in "*Jackson and Chatto's History of Wood Engraving*." Some of these he may have procured from his father at *York*, who was sole printer to *King William*, for the five northern counties of *England*. *John White* lived to the age of 81, dying at his house in *Pilgrim Street*, in 1769. He was succeeded by *Thomas Saint*, who probably came into possession of his collection of wood blocks, for he also printed histories and ballads for the common people in large quantities. Still, in this line of production, he would appear to have had a formidable rival, in *Thomas Angus*, to whom he likely disposed of his collection of cuts; for they were extensively used in printing the above species of popular literature both by the latter and his son, *George Angus*, whose name is so frequently seen on nearly all the old histories and ballads which were published at *Newcastle*. At the sale of the effects of *George Angus*, which

took place a number of years ago, the whole collection was purchased by the late *Emerson Charnley*. Subsequently his son had a few copies of impressions taken for private distribution. Many applications were afterwards received by parties wishing to purchase the work, and as it was favourably noticed at the time by the general press, the present owner of the cuts has been induced to have a limited number of copies drawn, and arranged for sale.

Newcastle, therefore, has been long distinguished for producing at a cheap rate such popular tracts as "*Tom Hickathrift*," "*Jack and the Giants*," "*Chevy Chase*," "*Valentine and Orson*," "*Dr. Faustus*," "*Robin Hood*," "*Lord Bateman*," "*The King and the Cobbler*," "*The Seven Champions of Christendom*," and other rare,

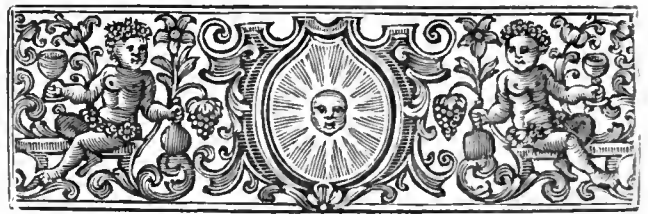
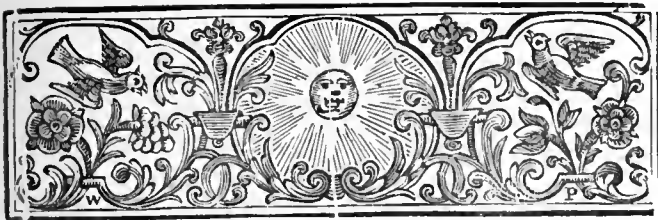
"Antique Ballads sung to crowds of old
Now cheaply bought at thrice their weight in gold."

These were usually adorned by the following cuts, and we may suppose that the greater number passed under the eye of *Thomas Bewick*, affording him important material for contemplation. But that individual, in the true spirit of genius, was not slow to observe wherein other engravers had been defective, and accordingly he rose in that department to be the first man of his age. At the end of the volume will be found impressions from a few blocks which received their last touches from that great artist's unrivalled hand. The work, therefore, independent of its curiosity, may be considered valuable as a contribution to the History of Wood Engraving, previous to its revival in the eighteenth century.

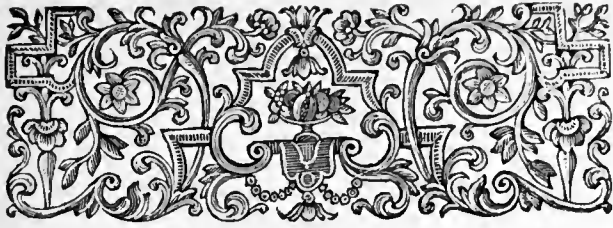
Newcastle-on-Tyne.

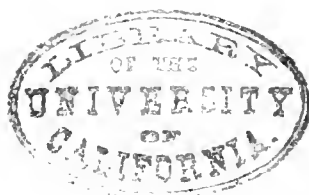
30th Dec. 1862.





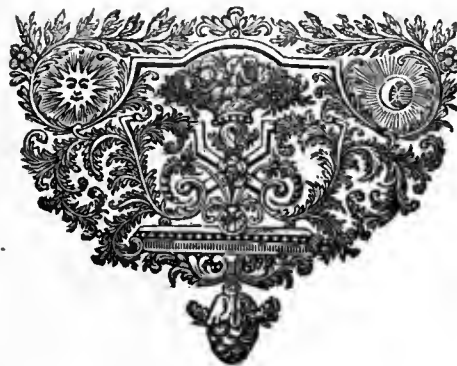


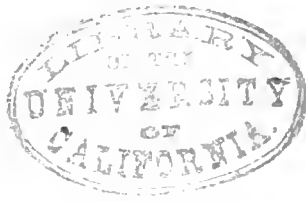




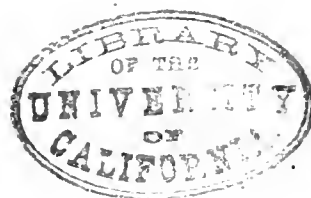








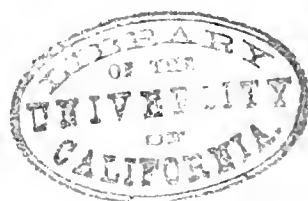














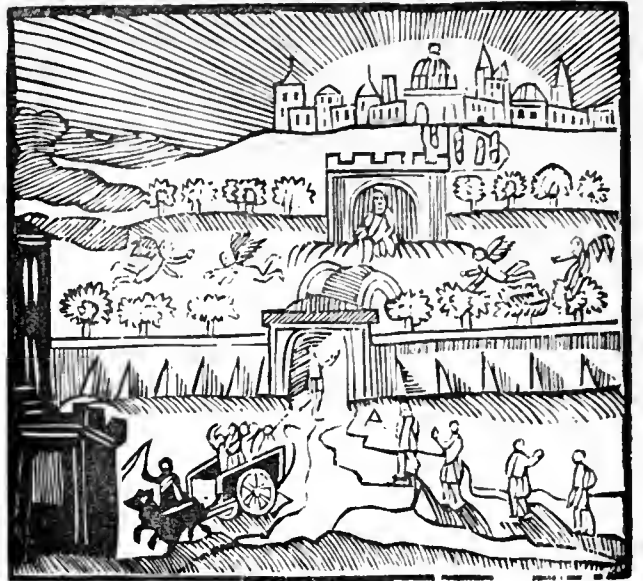












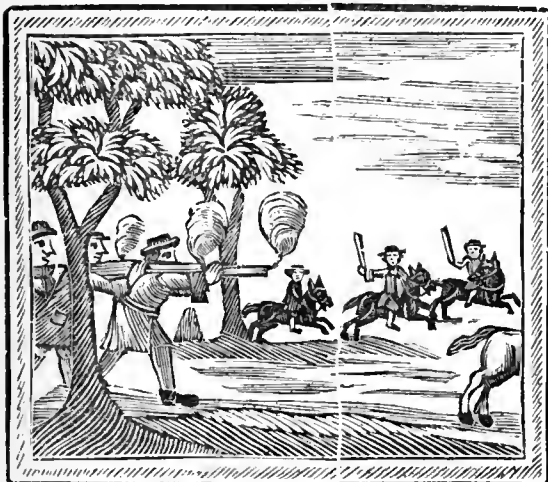












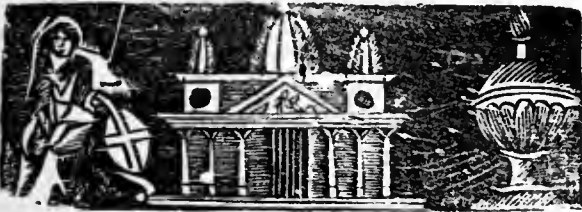


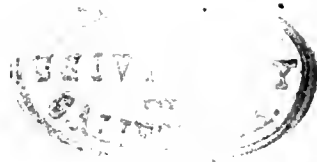








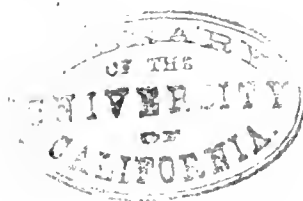




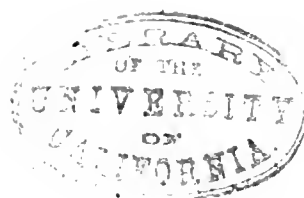










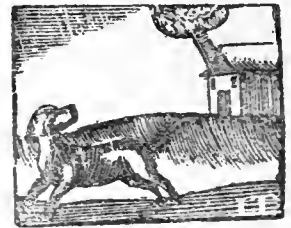




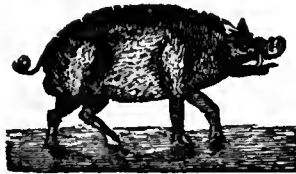




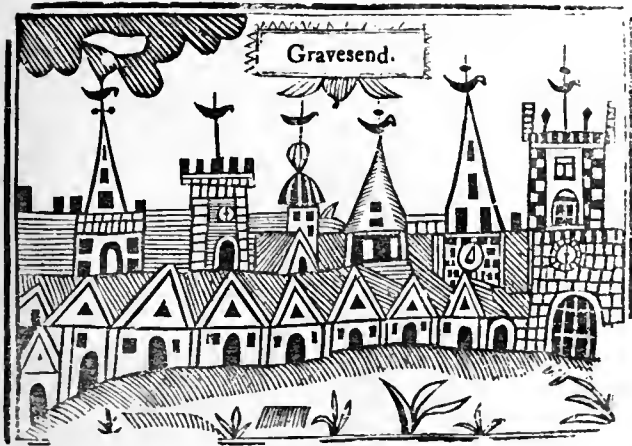




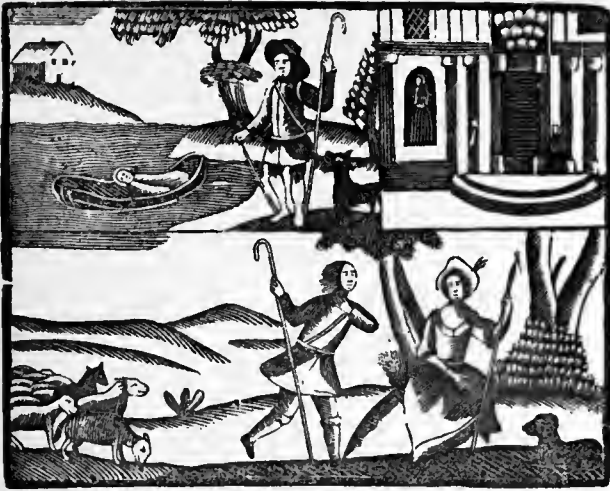




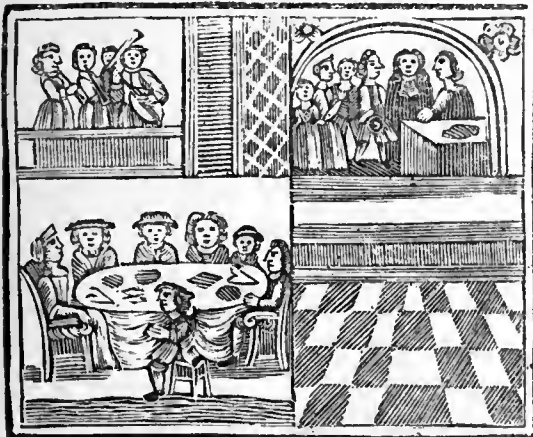




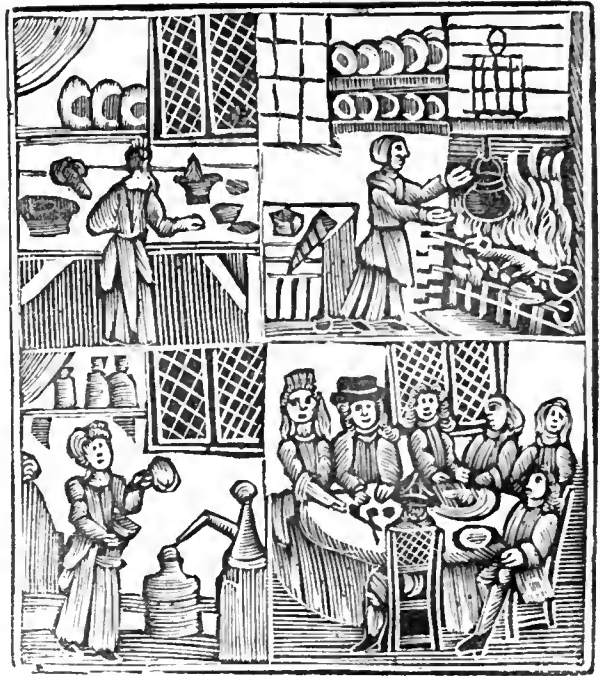








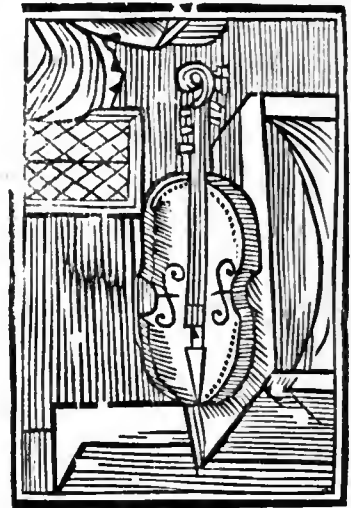














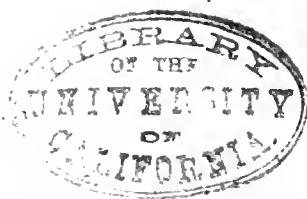


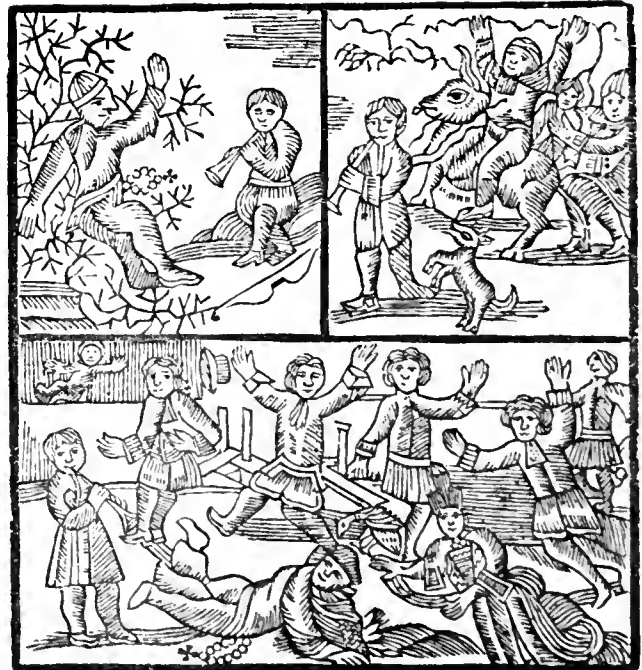
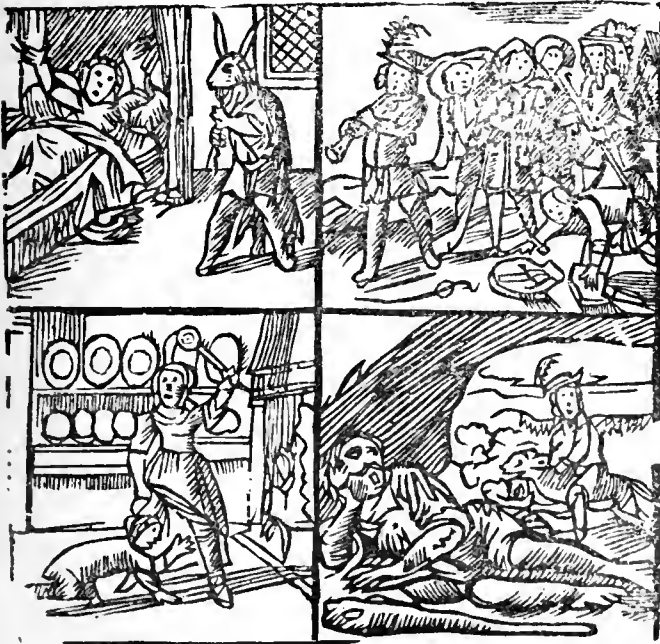


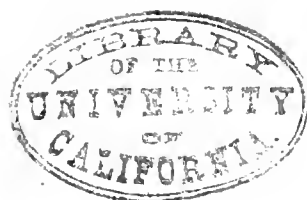


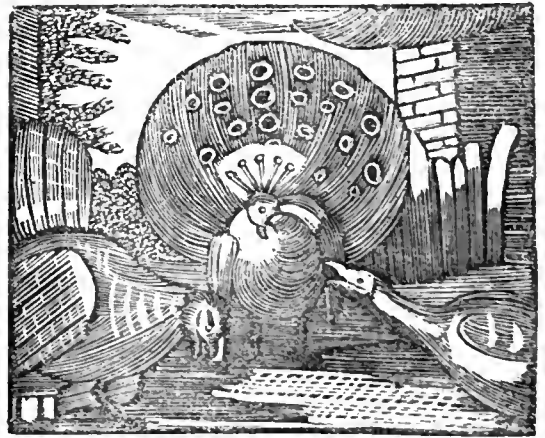
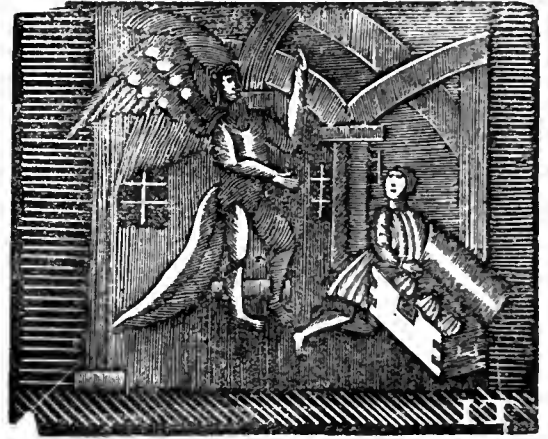
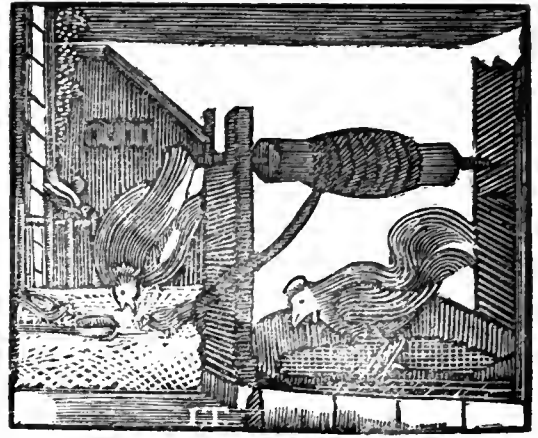




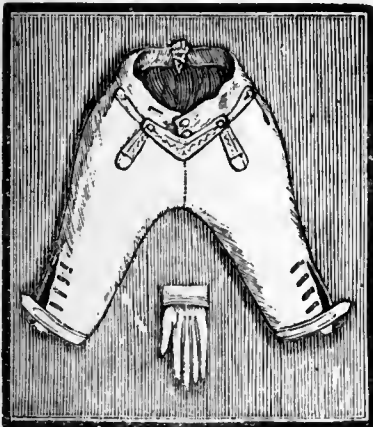




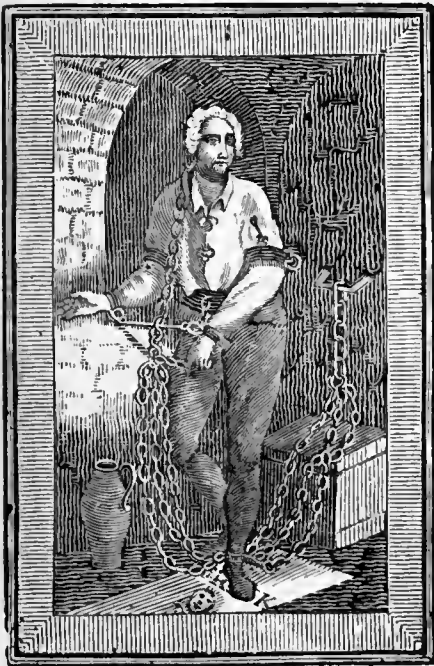












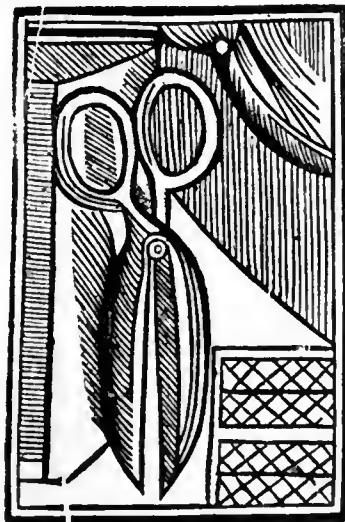






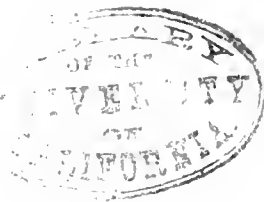




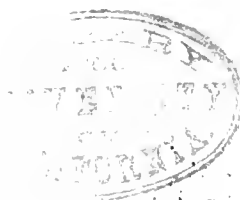


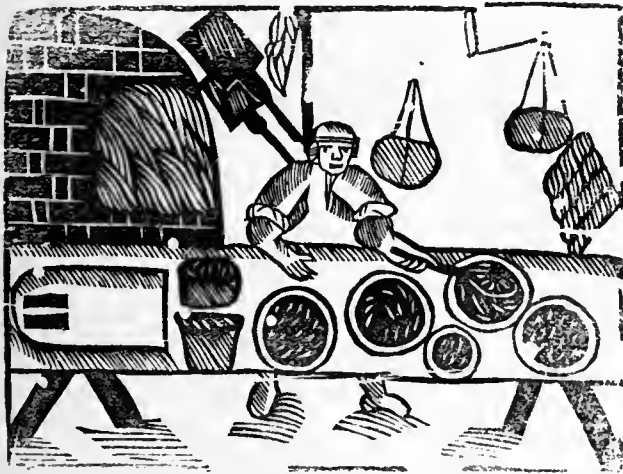




















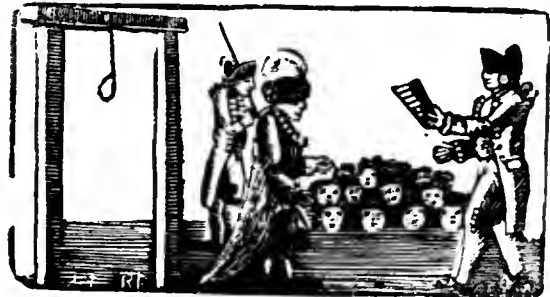




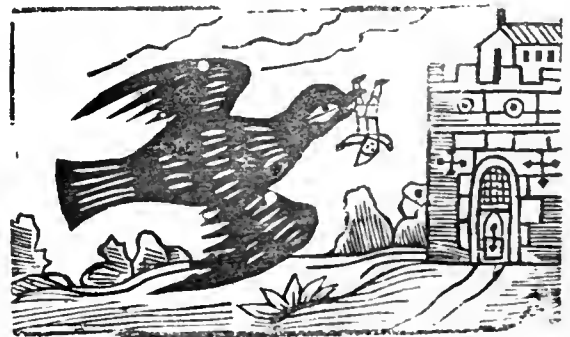
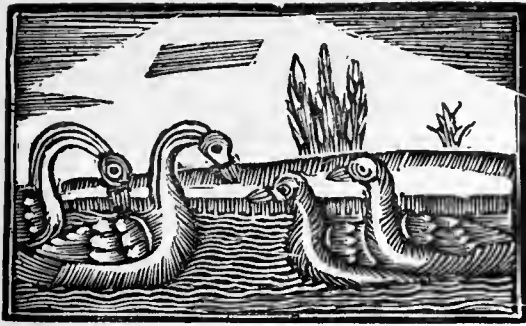




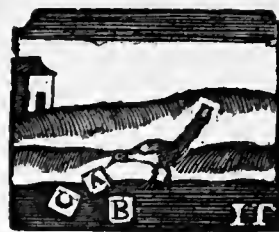




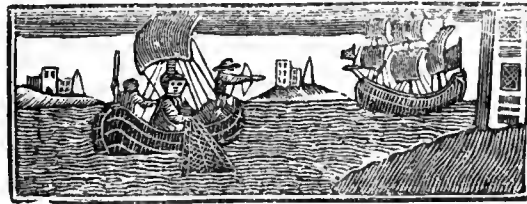








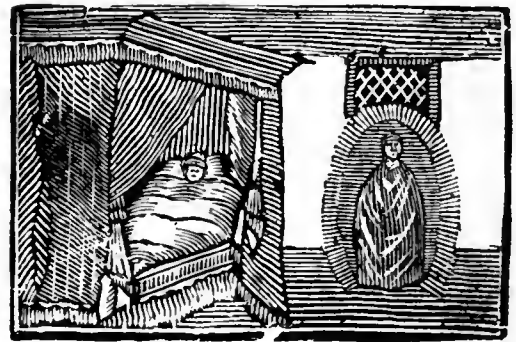
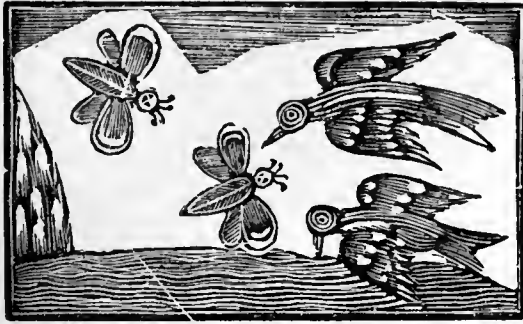








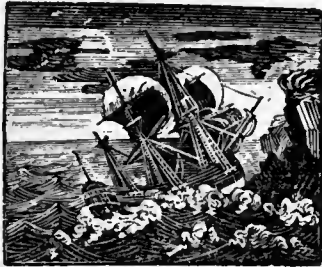




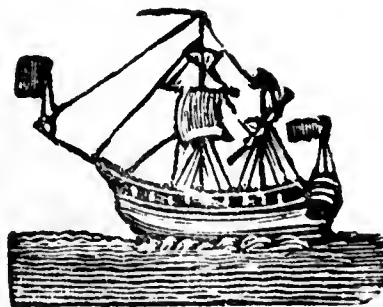
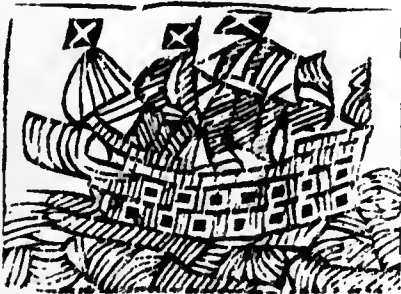
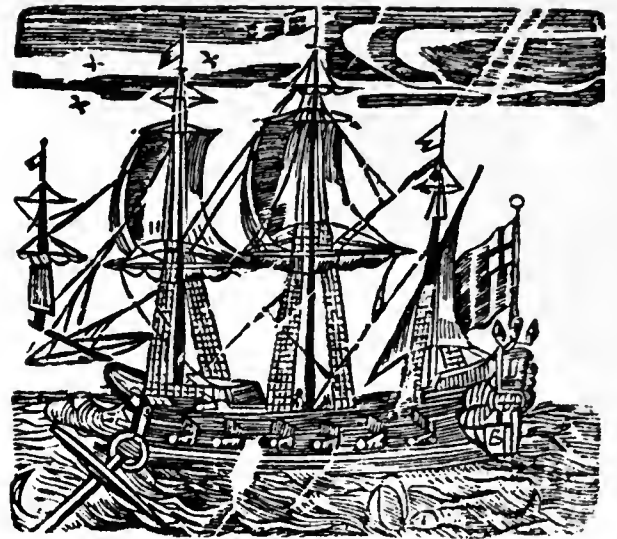


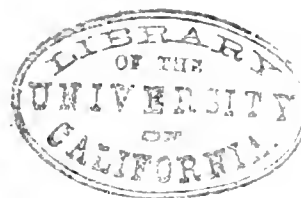


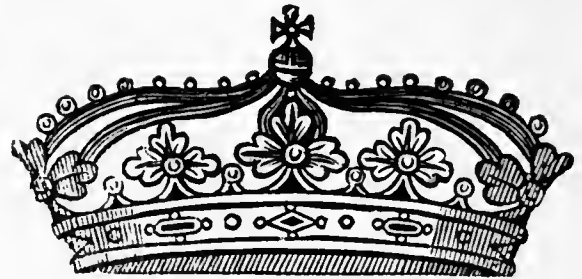








































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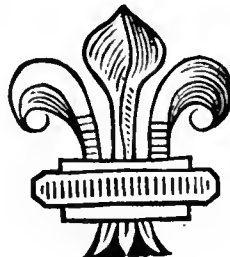
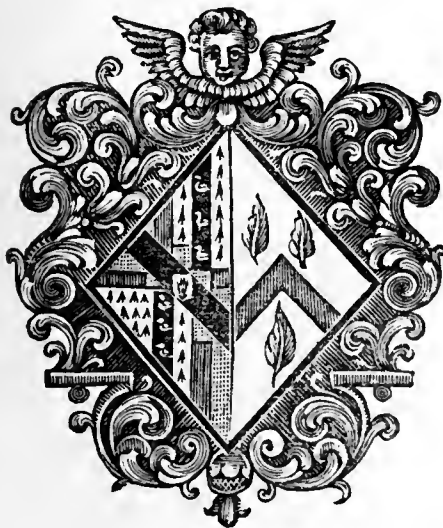
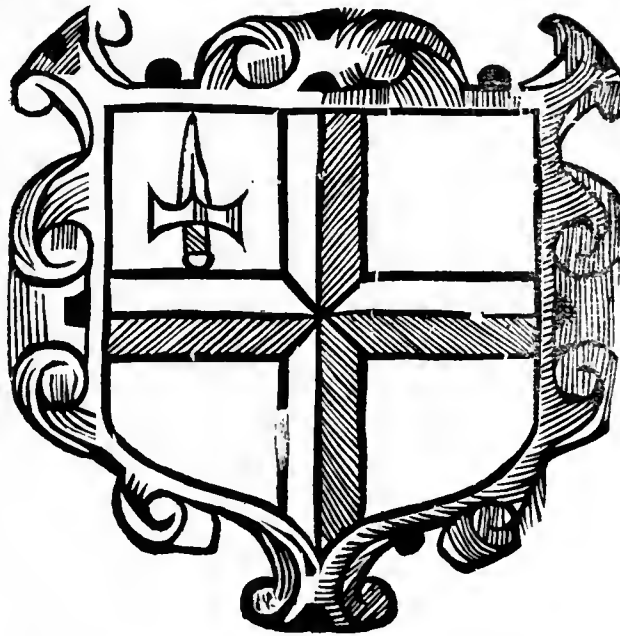
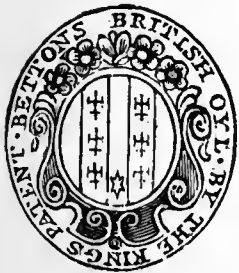
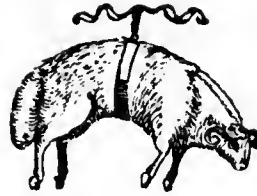
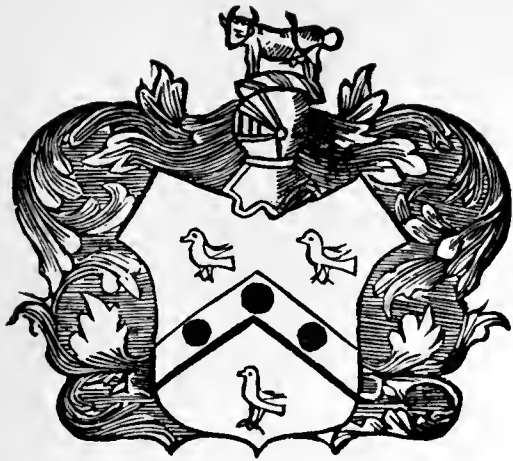




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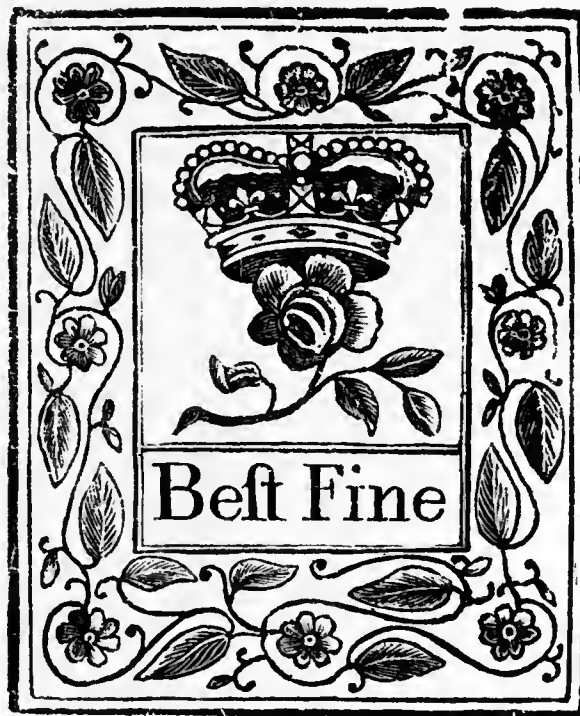




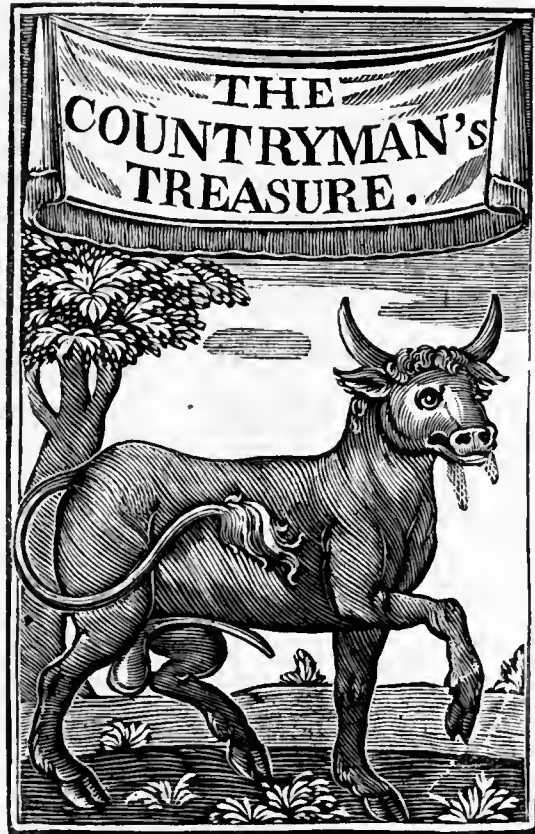




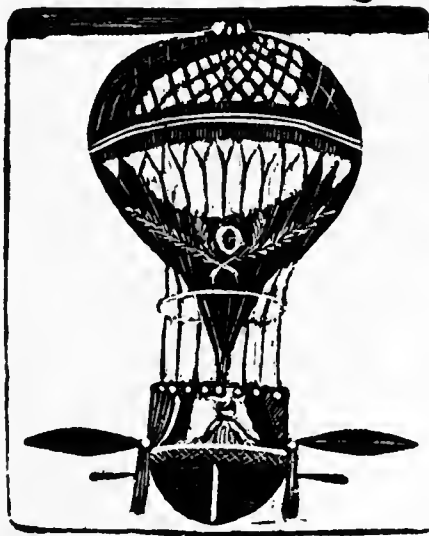




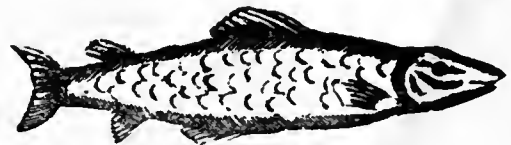
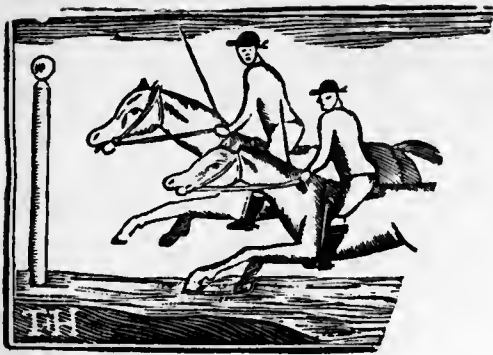
















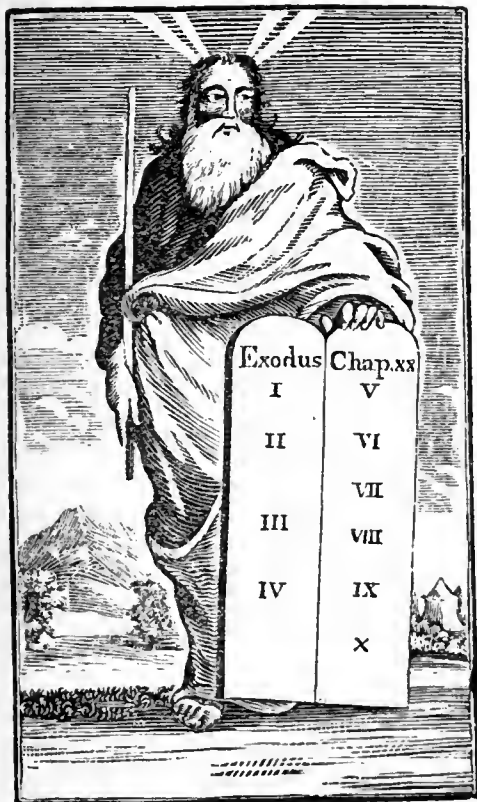


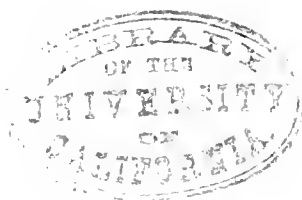


















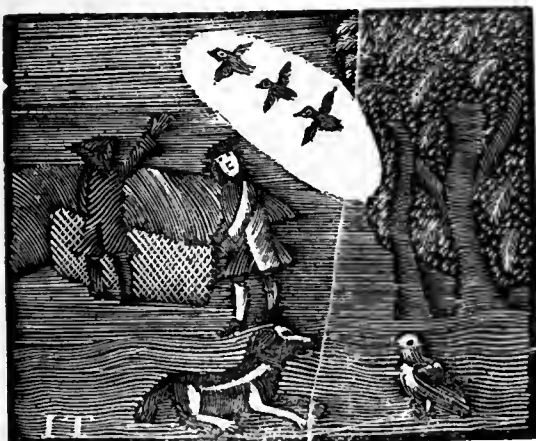
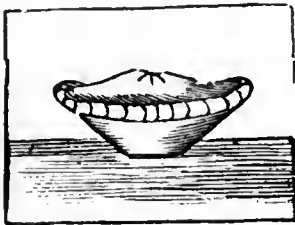






























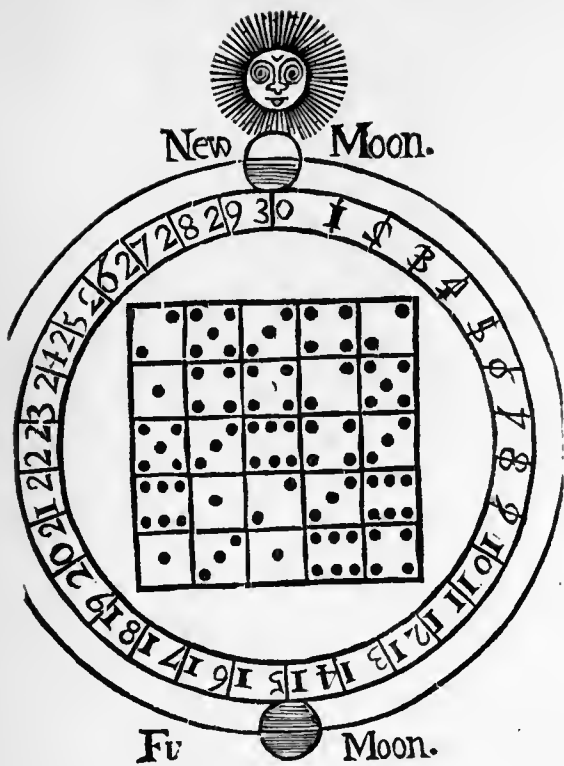




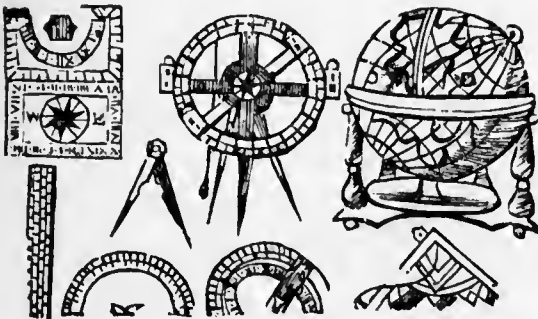
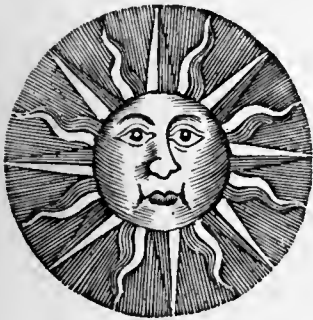
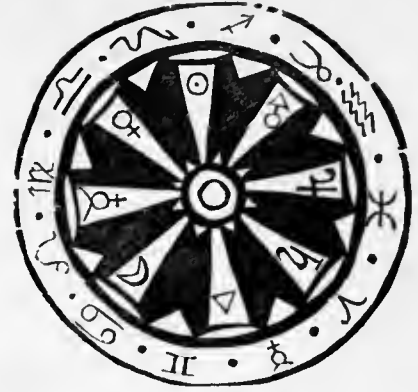




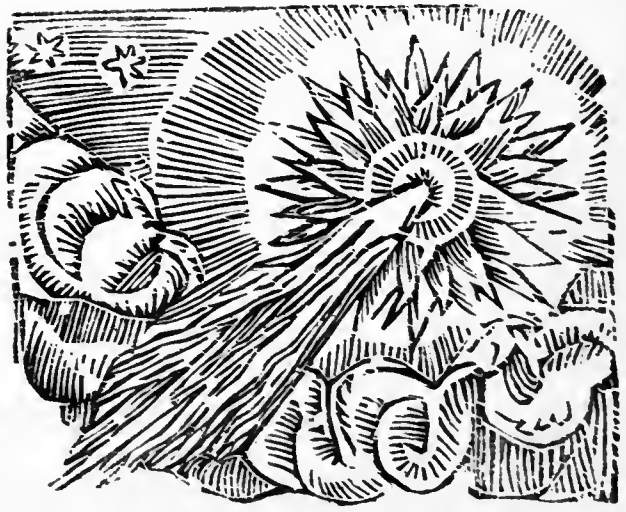
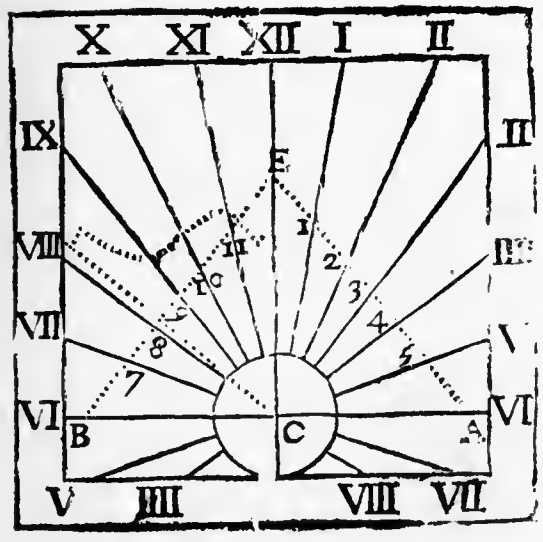
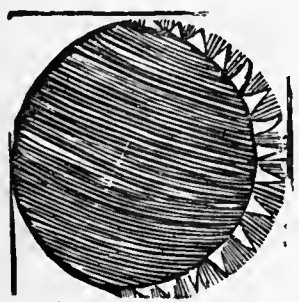
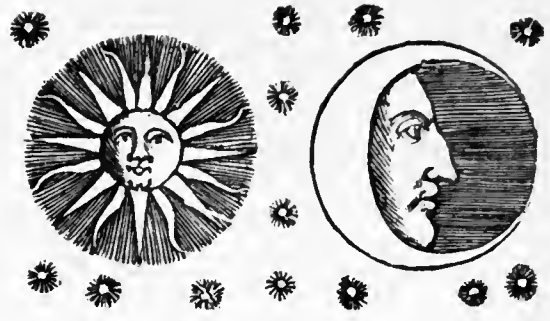




















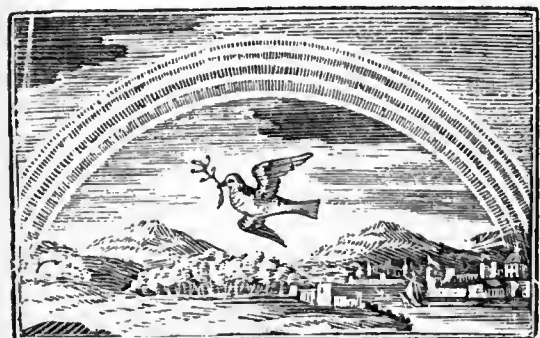




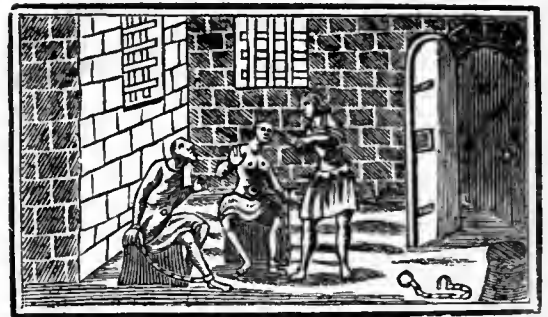
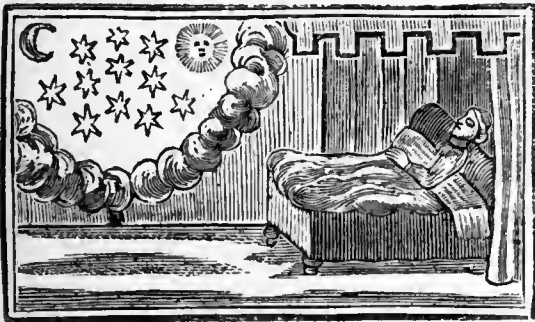




















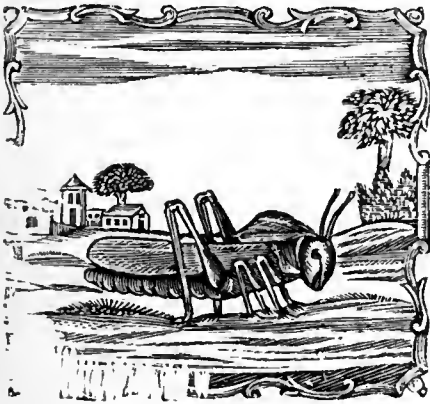












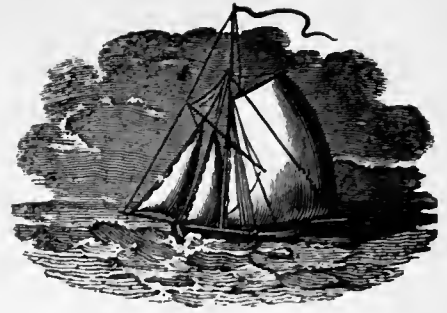
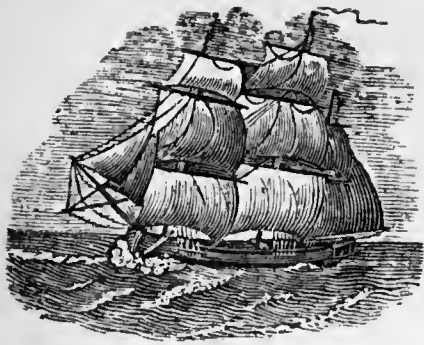








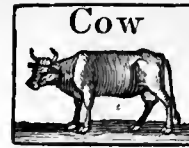












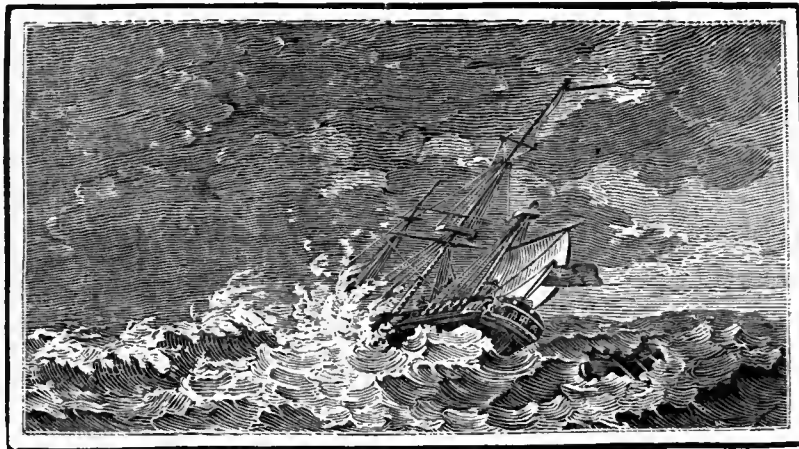








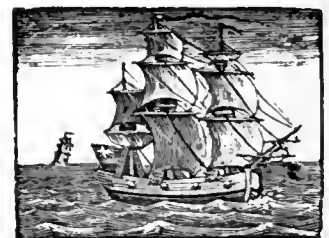
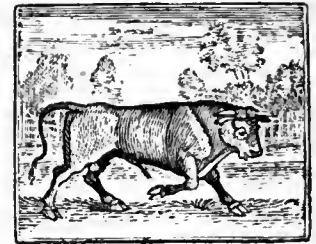




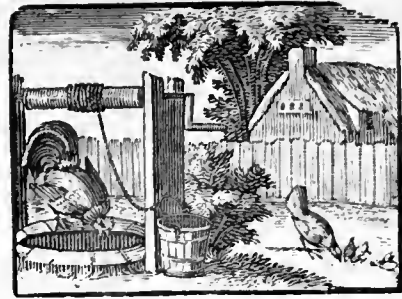




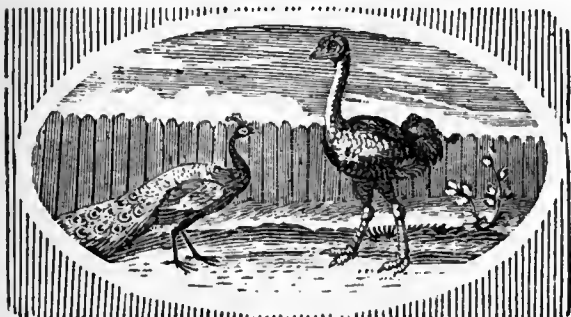




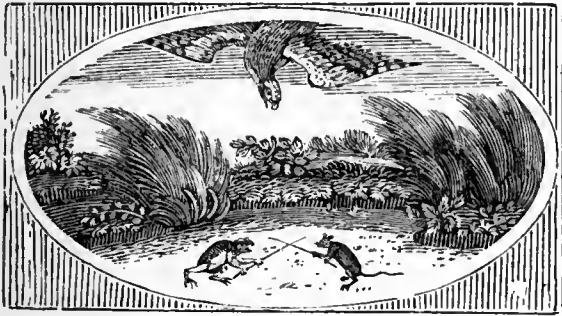




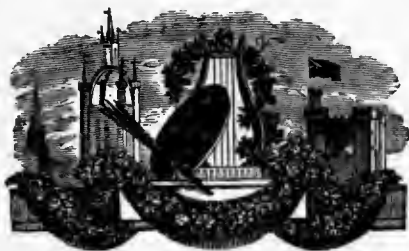














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